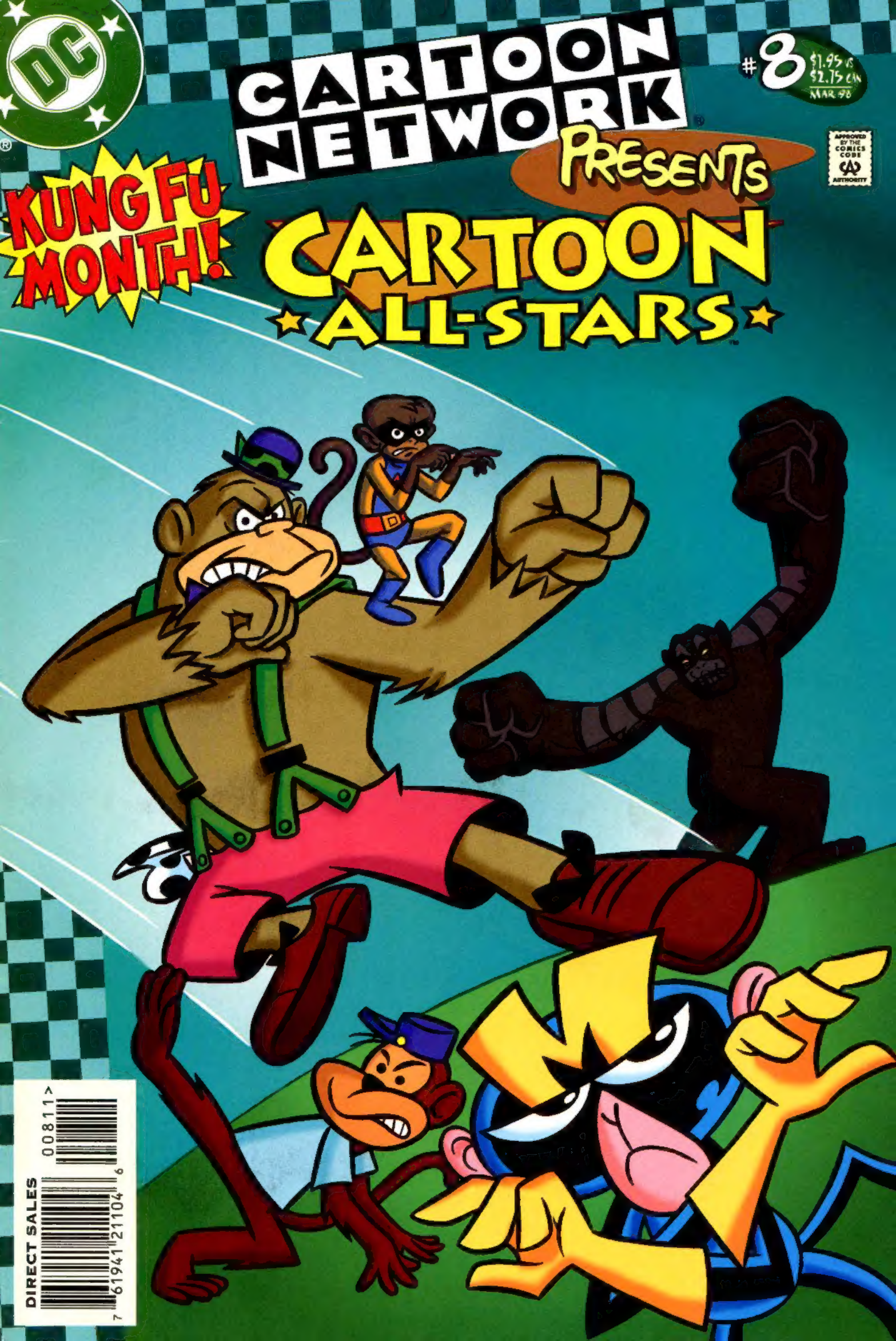
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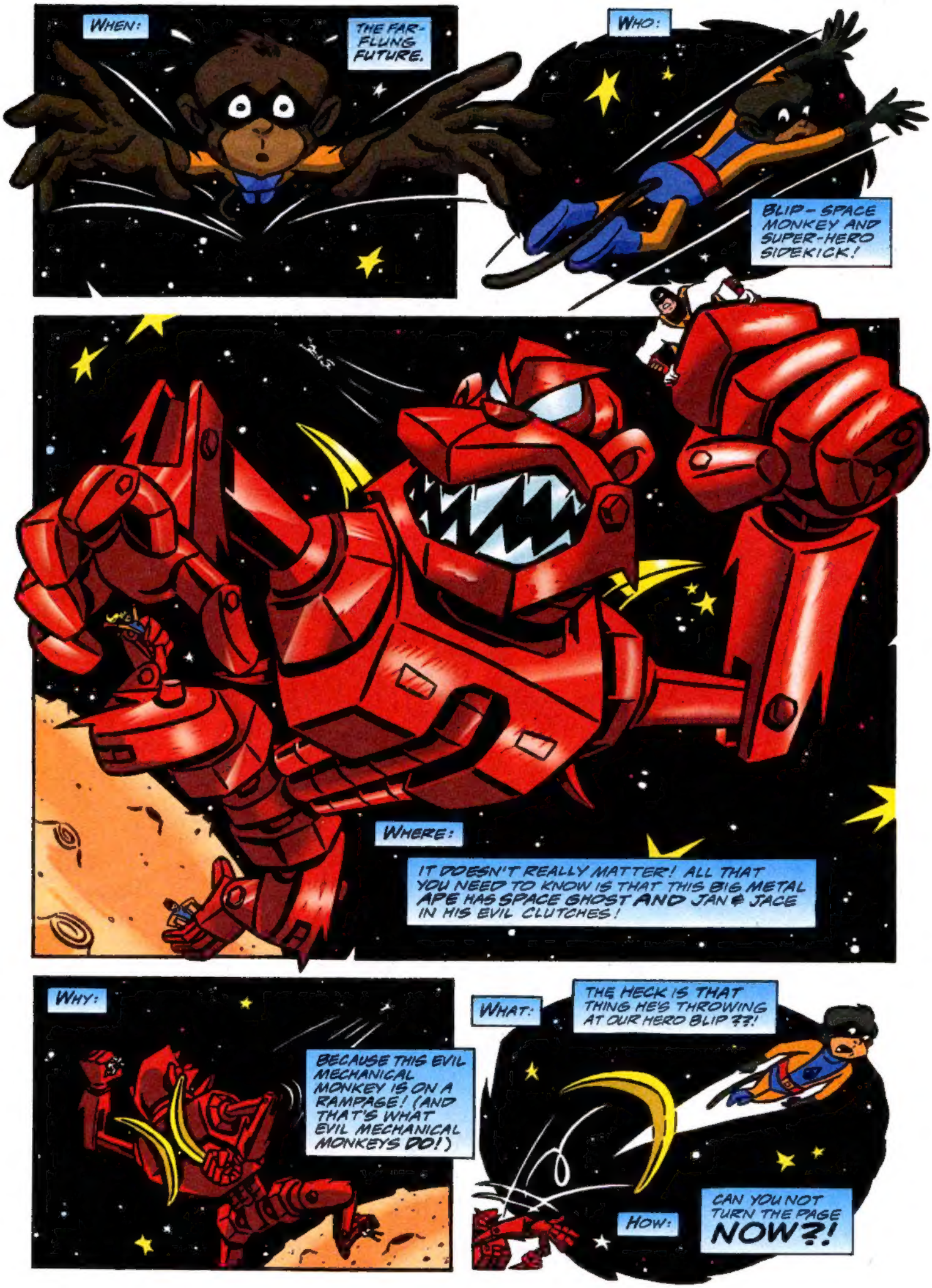
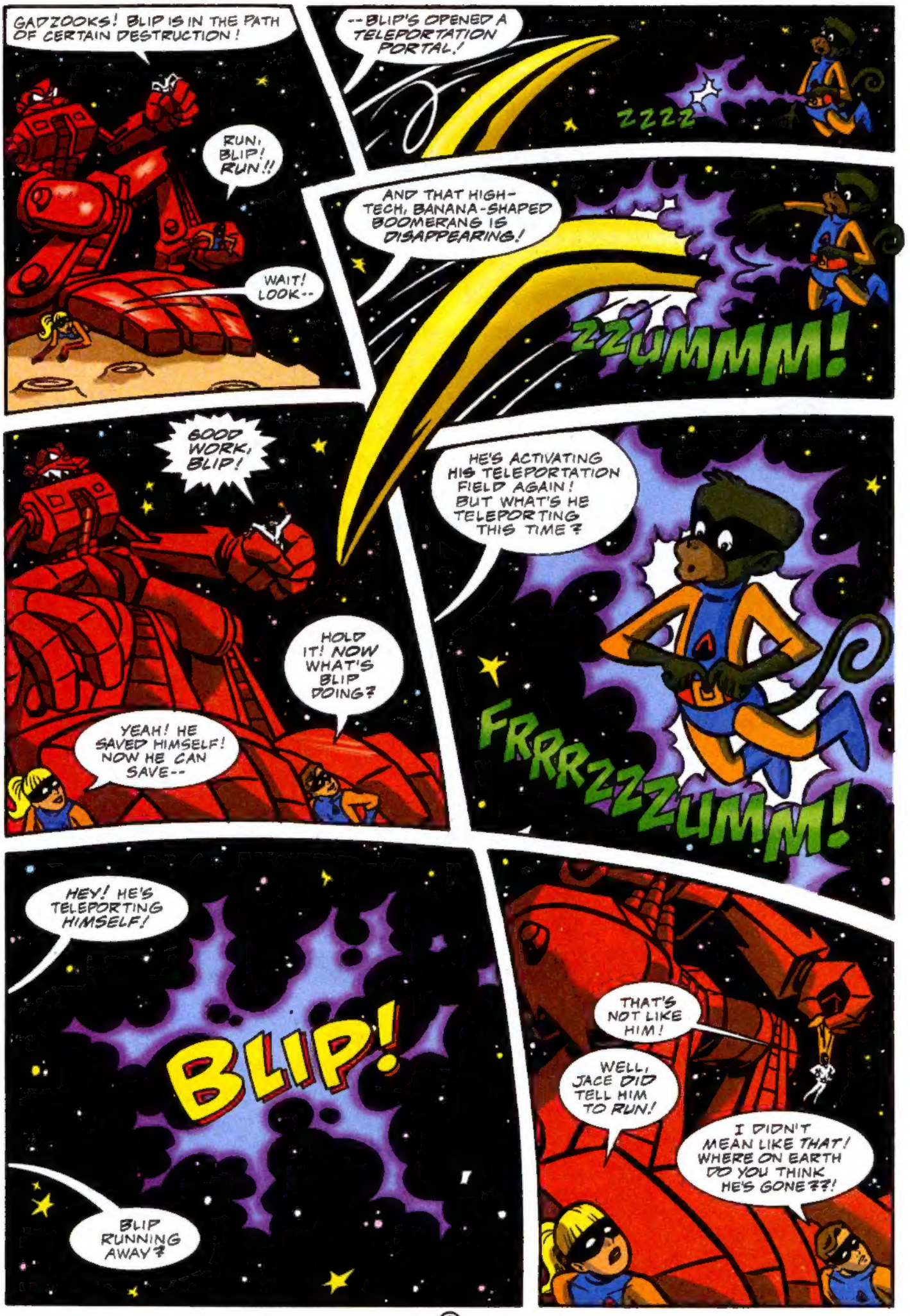
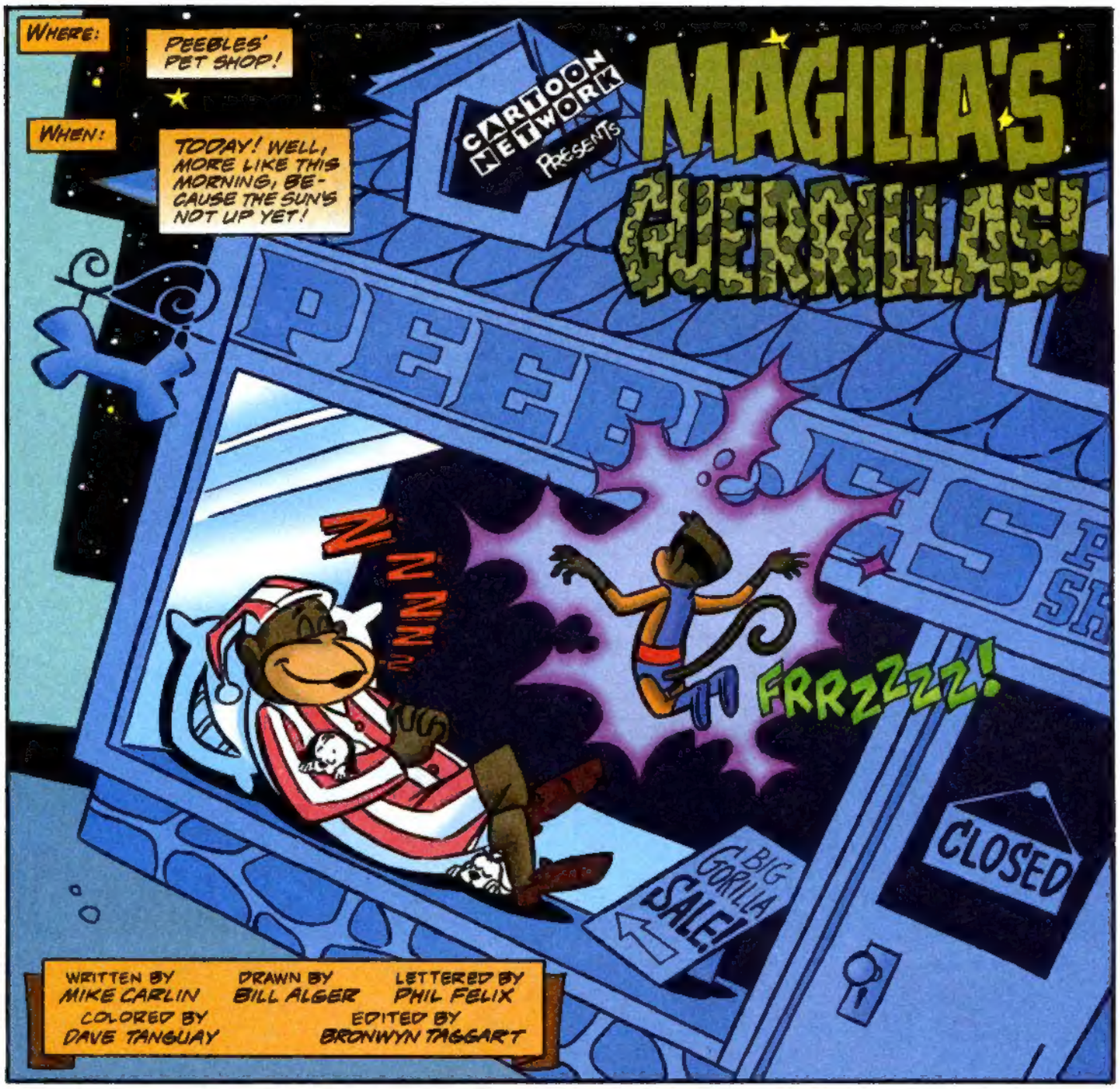

WHEN:
THE FAR-FLUNG FUTURE.
WHO:
BLIP - SPACE MONKEY AND SUPER-HERO SIDEKICK!
WHERE:
IT DOESN'T REALLY MATTER! ALL THAT YOU NEED TO KNOW IS THAT THIS BIG METAL APE HAS SPACE GHOST AND JAN & JACE IN HIS EVIL CLUTCHES!
WHY:
BECAUSE THIS EVIL MECHANICAL MONKEY IS ON A RAMPAGE! (AND THAT'S WHAT EVIL MECHANICAL MONKEYS DO!)
WHAT:
THE HECK IS THAT THING HE'S THROWING AT OUR HERO BLIP ??!
HOW:
CAN YOU NOT TURN THE PAGE NOW?!


GADZOOKS! BLIP IS IN THE PATH OF CERTAIN DESTRUCTION!
RUN, BLIP! RUN!!
WAIT! LOOK--
--BLIP'S OPENED A TELEPORTATION PORTAL!
ZZZZ
AND THAT HIGH-TECH, BANANA-SHAPED BOOMERANG IS DISAPPEARING!
ZZUMMM!
GOOD WORK, BLIP!
HOLD IT! NOW WHAT'S BLIP DOING?
YEAH! HE SAVED HIMSELF! NOW HE CAN SAVE--
HE'S ACTIVATING HIS TELEPORTATION FIELD AGAIN! BUT WHAT'S HE TELEPORTING THIS TIME?
FRRRZZZUMM!
HEY! HE'S TELEPORTING HIMSELF!
BLIP!
BLIP RUNNING AWAY?
THAT'S NOT LIKE HIM!
WELL, JACE DID TELL HIM TO RUN!
I DIDN'T MEAN LIKE THAT! WHERE ON EARTH DO YOU THINK HE'S GONE??!



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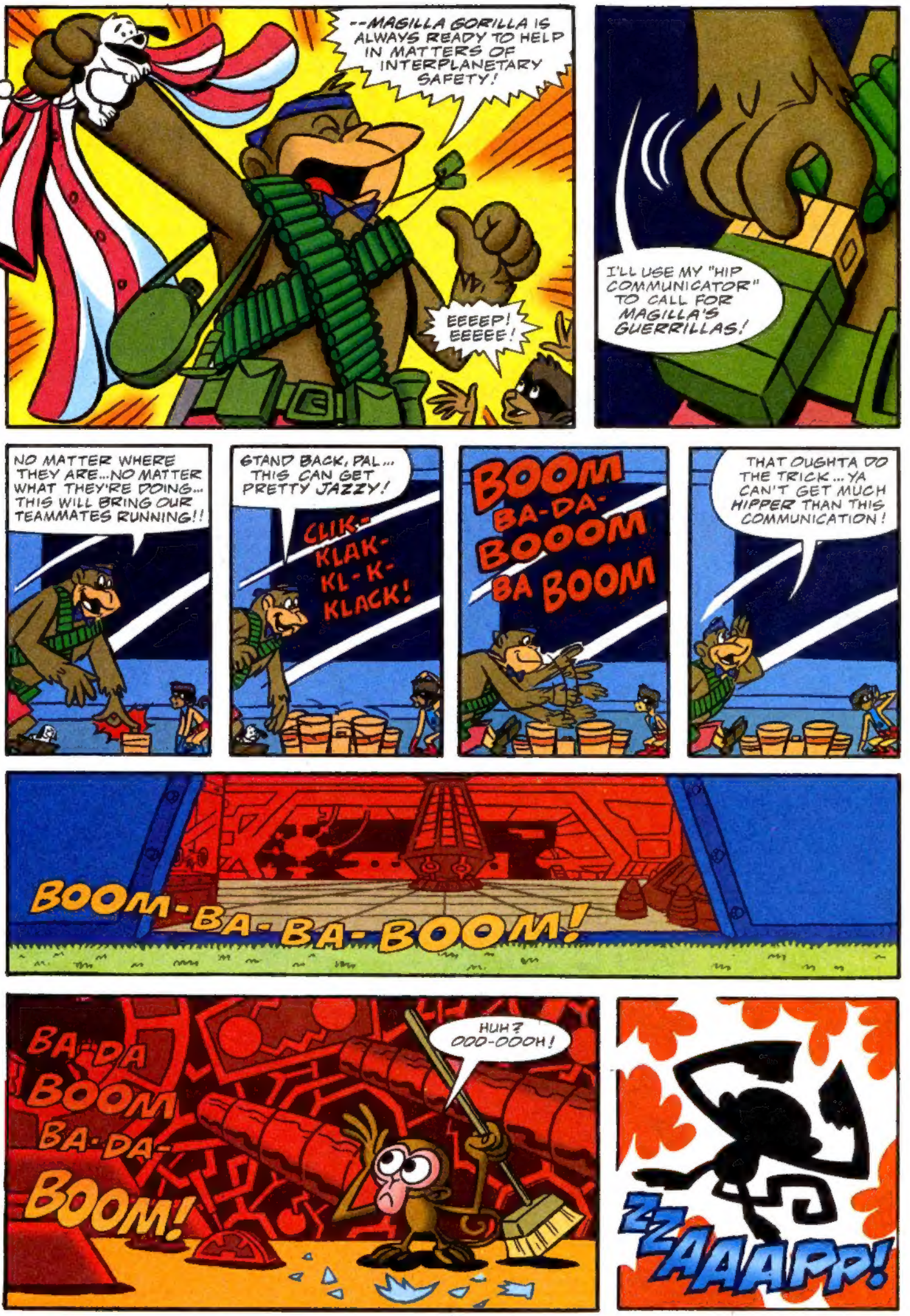
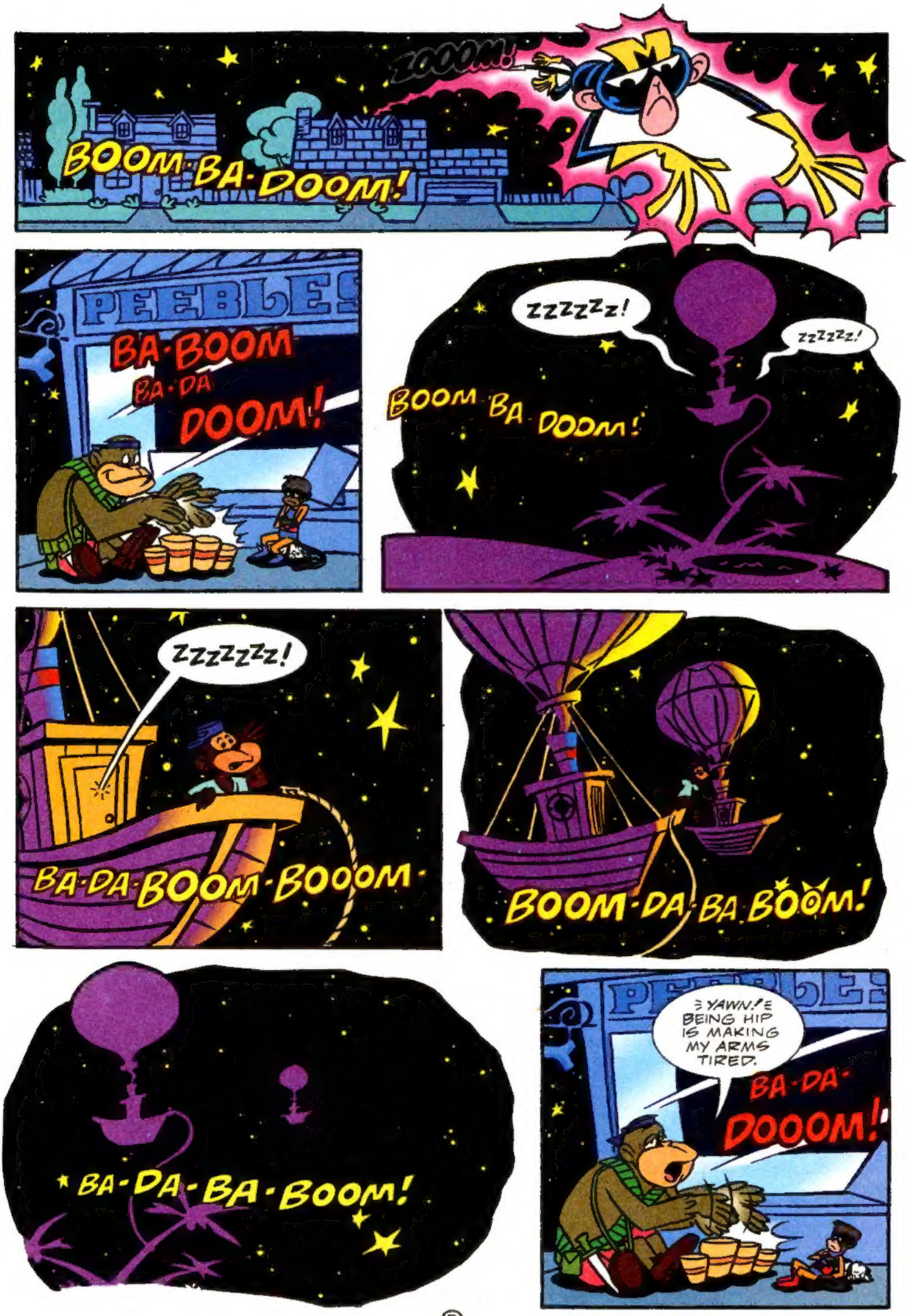
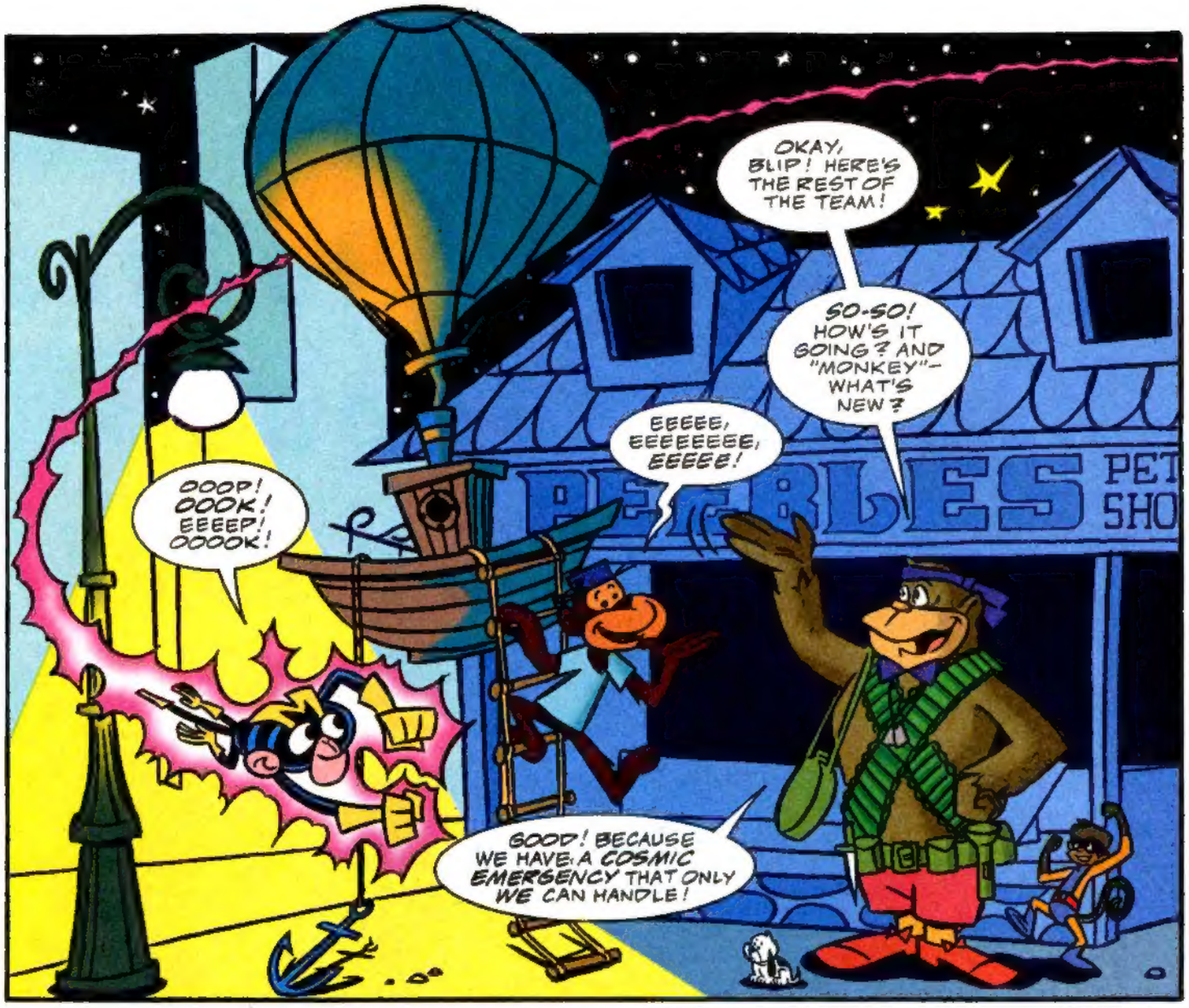
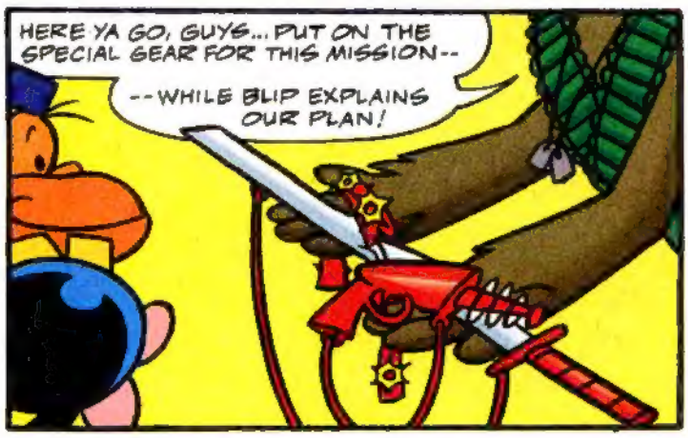

--MAGILLA GORILLA IS ALWAYS READY TO HELP IN MATTERS OF INTERPLANETARY SAFETY!
EEEEP! EEEEE!
I'LL USE MY "HIP COMMUNICATOR" TO CALL FOR MAGILLA'S GUERRILLAS!
NO MATTER WHERE THEY ARE...NO MATTER WHAT THEY'RE DOING... THIS WILL BRING OUR TEAMMATES RUNNING!!
STAND BACK, PAL... THIS CAN GET PRETTY JAZZY!
CLIK-KLAK-KL-K-KLACK!
BOOM BA-DA-BOOOM BA BOOM
THAT OUGHTA DO THE TRICK... YA CAN'T GET MUCH HIPPER THAN THIS COMMUNICATION!
BOOM-BA-BA-BOOM!
BA-DA BOOM BA-DA-BOOM!
HUH? OOO-OOOH!
ZZAAAPP!

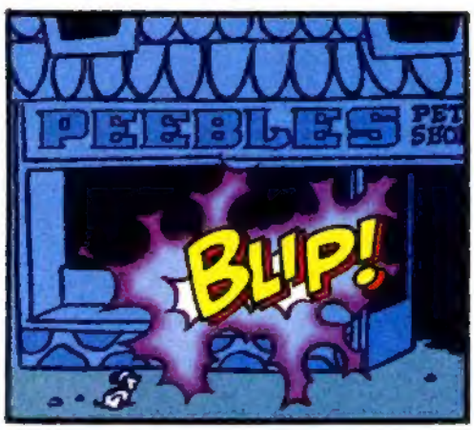

ZOOOM!
BOOM-BA-DOOM!
PEEBLE'S
BA-BOOM
BA-DA
DOOM!
ZZZZZZ!
ZZZZZZ!
BOOM-BA-DOOM!
ZZZZZZZZ!
BA-DA-BOOM-BOOOM-
BOOM-DA-BA-BOOM!
BA-DA-BA-BOOM!
PEEBLE'S
YAWN! I'E BEING HIP IS MAKING MY ARMS TIRED.
BA-DA-
DOOOM!


OKAY, BLIP! HERE'S THE REST OF THE TEAM!
SO-SO! HOW'S IT GOING? AND "MONKEY"- WHAT'S NEW?
EEEEE, EEEEEEEEE, EEEEE!
OOOP! OOOK! EEEEP! OOOOK!
GOOD! BECAUSE WE HAVE A COSMIC EMERGENCY THAT ONLY WE CAN HANDLE!
PEEBLES

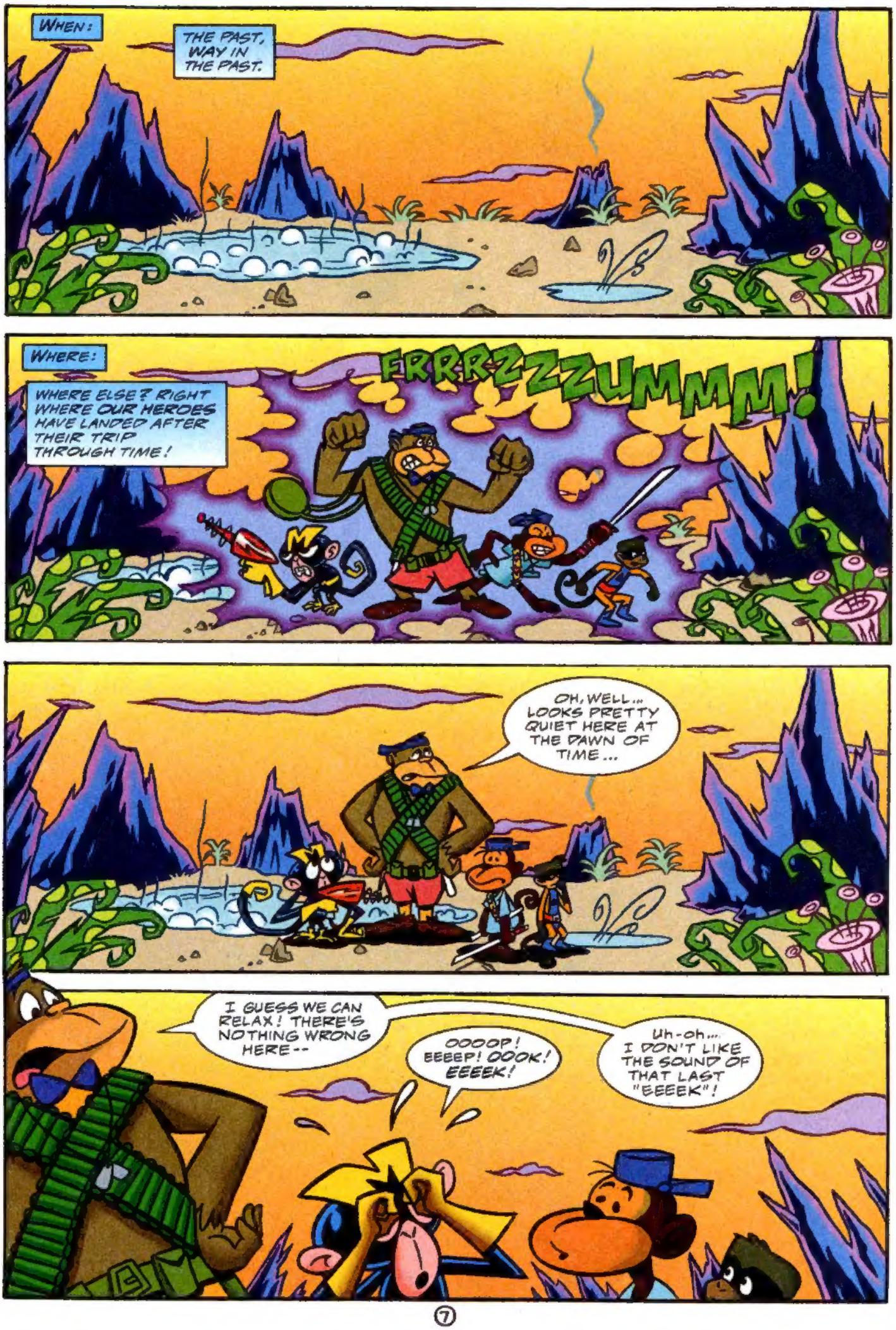

HERE YA GO, GUYS... PUT ON THE SPECIAL GEAR FOR THIS MISSION--
--WHILE BLIP EXPLAINS OUR PLAN!

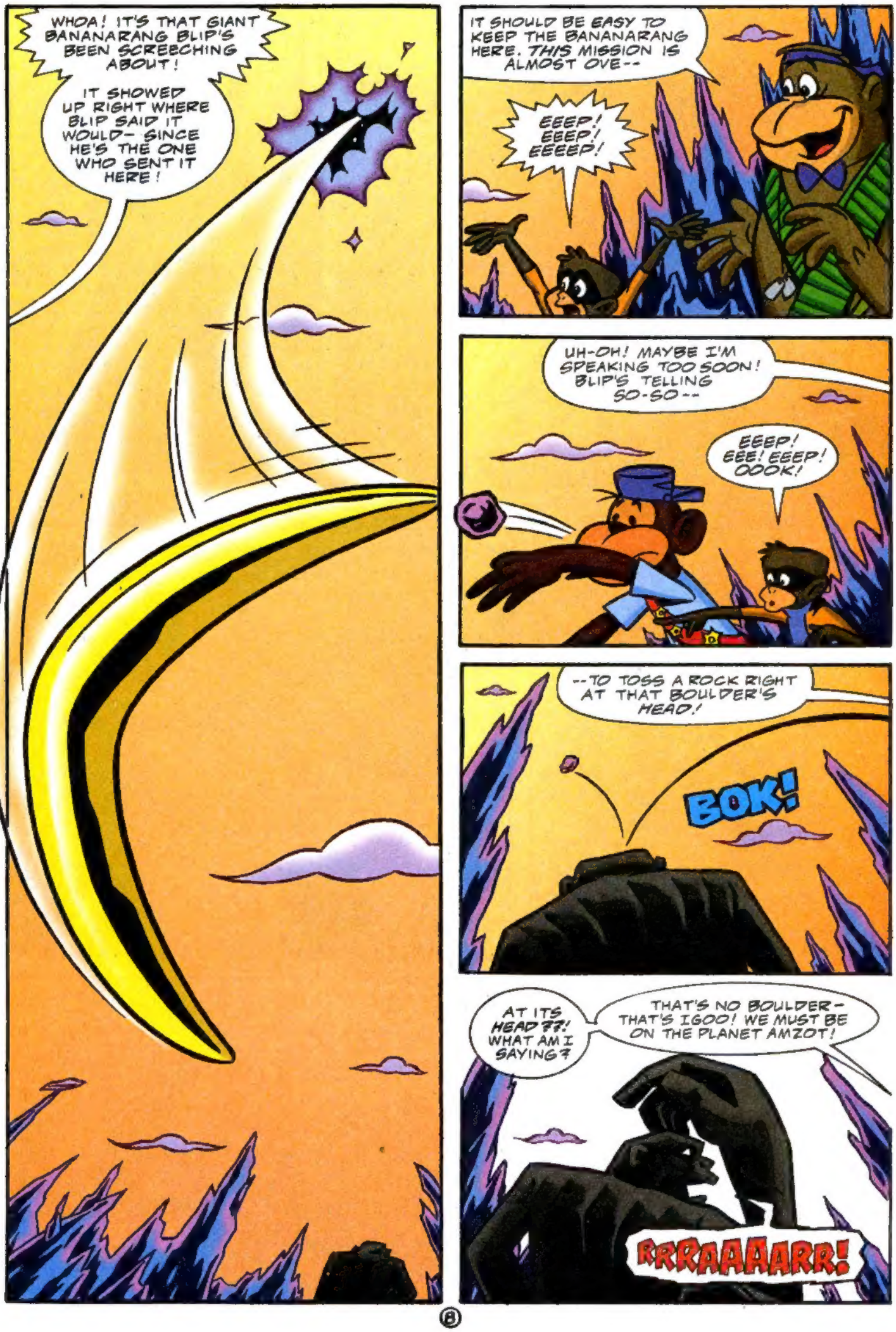
EEE! EEEE! OOOO! OOOO! EEEE! YEEEEEEK! YEEE!

ALL RIGHT. EVERY-BODY GOT THAT?
GOOD! OKAY, BLIP- ACTIVATE TELEPOR-TATION FIELD!
ZZUMM!


PEEBLES
BLIP!

MAGILLA? WHAT'S THAT NOISE?
NOW WHAT'S THAT BIG APE UP TO?!


WHEN:
THE PAST, WAY IN THE PAST.
WHERE:
WHERE ELSE? RIGHT WHERE OUR HEROES HAVE LANDED AFTER THEIR TRIP THROUGH TIME!
FRRRZZZUMMM!
OH, WELL... LOOKS PRETTY QUIET HERE AT THE DAWN OF TIME...
I GUESS WE CAN RELAX! THERE'S NOTHING WRONG HERE--
OOOOP! EEEEP! OOOK! EEEEK!
UH-OH... I DON'T LIKE THE SOUND OF THAT LAST "EEEEK"!


WHOA! IT'S THAT GIANT BANANARANG BLIP'S BEEN SCREECHING ABOUT!
IT SHOWED UP RIGHT WHERE BLIP SAID IT WOULD- SINCE HE'S THE ONE WHO SENT IT HERE!
IT SHOULD BE EASY TO KEEP THE BANANARANG HERE. THIS MISSION IS ALMOST OVE--
EEEP! EEEP! EEEEP!
UH-OH! MAYBE I'M SPEAKING TOO SOON! BLIP'S TELLING SO-SO--
EEEP! EEE! EEEP! OOOK!
--TO TOSS A ROCK RIGHT AT THAT BOULDER'S HEAD!
BOK!
AT ITS HEAD?! WHAT AM I SAYING?
THAT'S NO BOULDER- THAT'S IGOO! WE MUST BE ON THE PLANET AMZOT!
RRRAAAARR!

KROOOOOMMMM!
HRRRRM?
RAAAAAAAH!
EEEEP! OOOOK! OOO! OOOO!
OOOOOH! RAAAA?!
EEP! EEEP OOK OO! EEEP!
=WHEW!= THAT WAS CLOSE- BUT LEAVE IT TO BLIP TO KNOW EVERYONE!
OKAY, APES! LET'S GET THAT THING!
OH, NO! WE'RE NOT THE ONLY ONES LOOKING FOR THAT BIG BANANA! WE'VE GOT TO GET THOSE HOMINIDS AWAY FROM IT!
GUERRILLAS! TAKE YOUR PLACES 'CAUSE--

--IT'S KONG-FU TIME!
LET'S SHOW THESE HOMELY HUMANOIDS WHO THE SUPERIOR SIMIANS ARE!
AI'IIEE!
AYIEE!
SHREEK!
ARRRR!
EEEP! EEEE! EEEEK-EEEP!
YIIIIEEEEE!

AI-I-IEEEE!
ARRRRRRRR!
GRAAHH!
GOOD WORK, GUERRILLAS! THE BANANA-RANG IS SAFE NOW, SO LET'S GET OUT OF HERE!
EEP! OOK! IGOO! OOP! EEEEP!!
WHAT DO YOU MEAN "WE HAVE TO BRING IT WITH US"?
OOOK! EEEE! OOOOP! EEEEP!
=UNNNNGH!=
IGOO CAN'T LIFT IT ALONE!
OKAY, FELLAS-- ROUTINE SIX!
WHICH AIN'T SO ROUTINE NOW THAT I THINK ABOUT IT!
OOOP! OOO!
SO-SO... IS THE DYNAMITE IN PLACE?
OKAY, MONKEY, IT'S ALL UP TO YOU--
--AND YOUR HEAT VISION!
MI-MI-MI-MI-MI!

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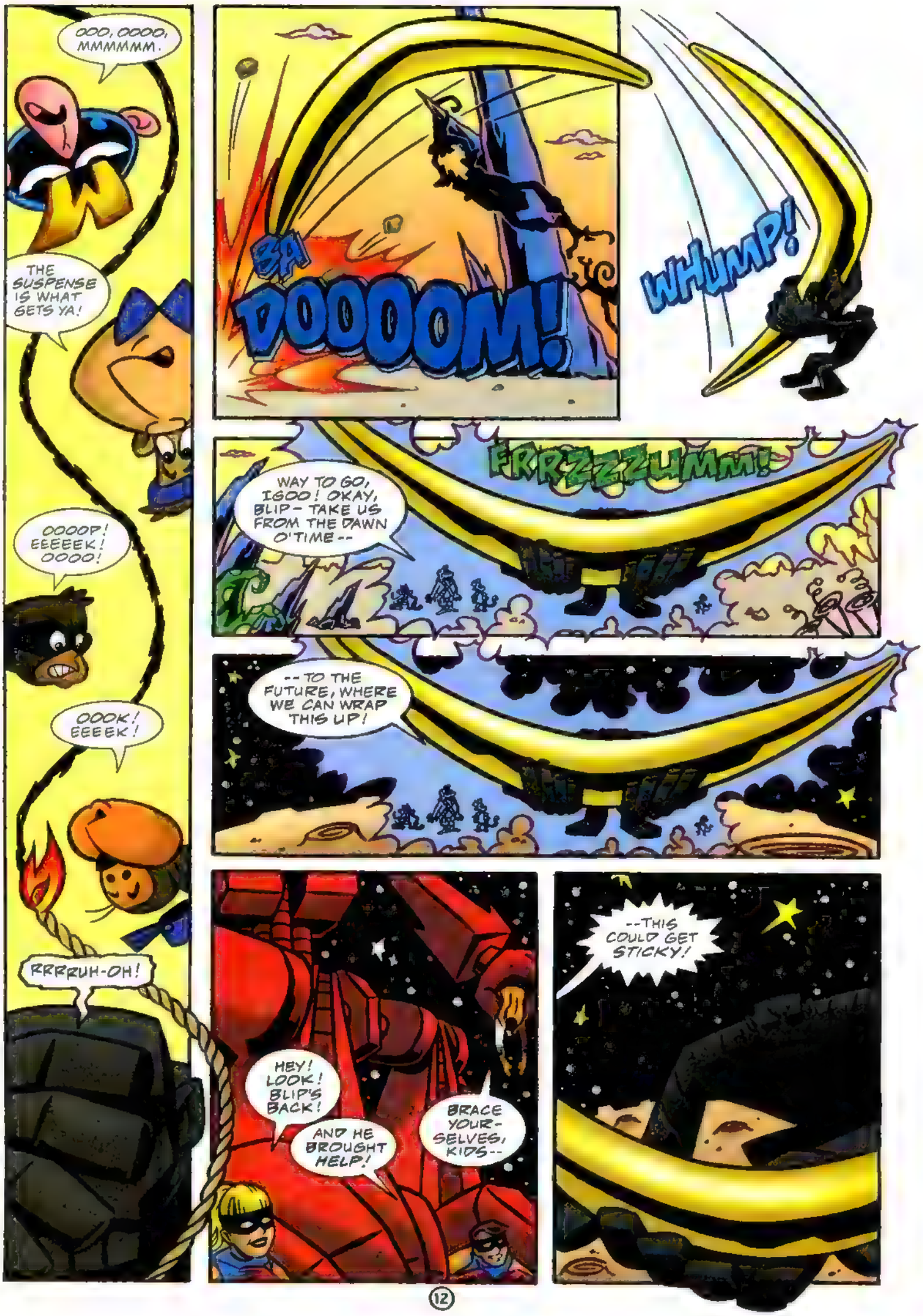
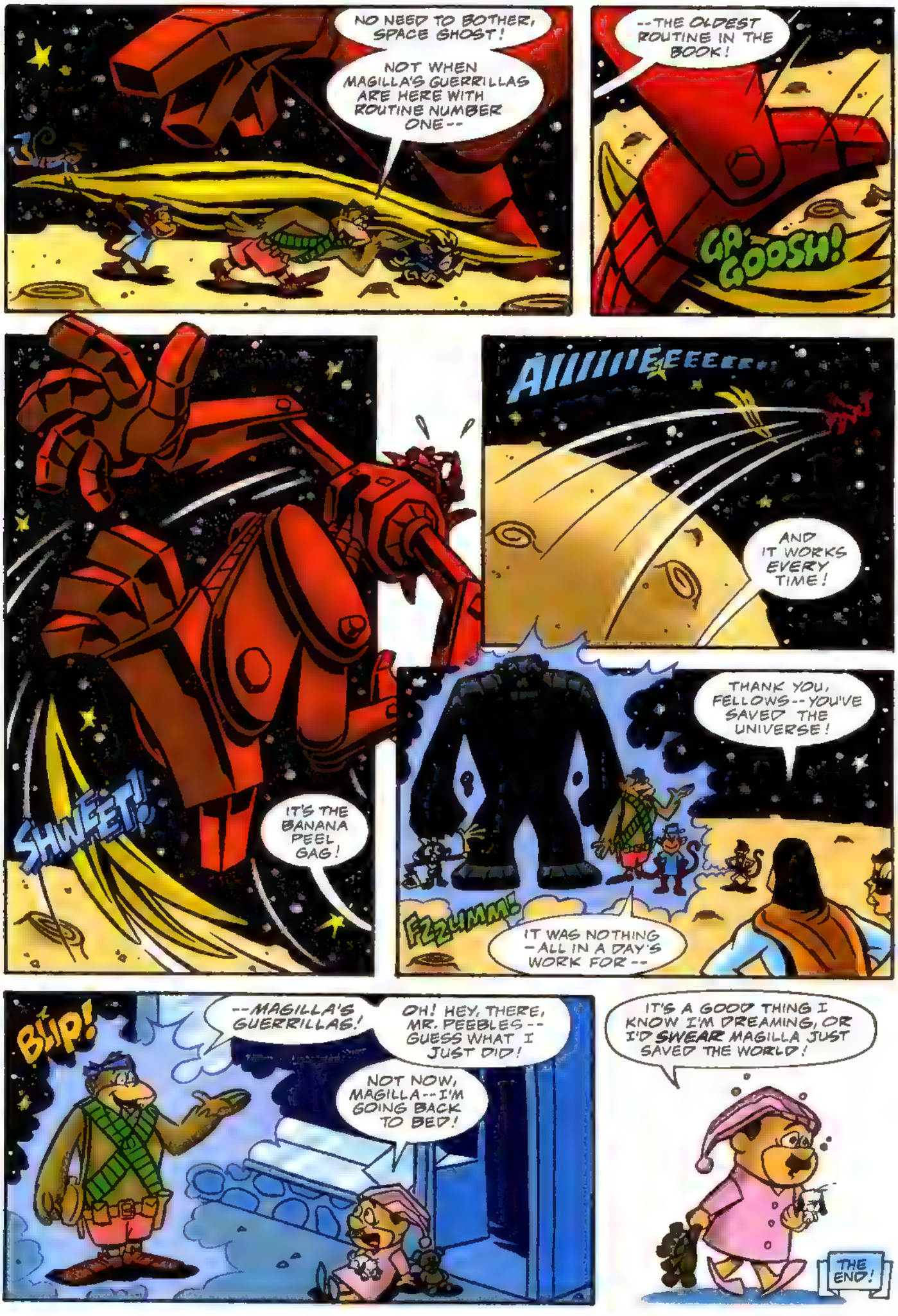

OOO, OOOO, MMMMMM.
THE SUSPENSE IS WHAT GETS YA!
OOOOP! EEEEEK! OOOO!
OOOK! EEEEK!
RRRRUH-OH!
BA DOOOOM!
WHUMP!
FRRZZZZHMM!
WAY TO GO, IGOO! OKAY, BLIP - TAKE US FROM THE DAWN O'TIME --
-- TO THE FUTURE, WHERE WE CAN WRAP THIS UP!
HEY! LOOK! BLIP'S BACK!
AND HE BROUGHT HELP!
BRACE YOURSELVES, KIDS--
--THIS COULD GET STICKY!

OKAY, GUERRILLAS, ROUTINE 22!
AND REMEMBER THE PRIME DIRECTIVE--
--APE MUST NEVER KILL APE!
WHOOSH!
KRANG-SPLUTT!
SPLOOSH!
SKREEK! SQWAUK!
I'M FREE! BLIP'S FRIENDS HAVE SAVED THE DAY!
GOOD THING, TOO... I DON'T KNOW HOW MUCH LONGER OUR FORCE FIELDS WOULD HAVE PROTECTED US!
YEAH! NOW WE CAN STOP THIS MECHANICAL MONKEY OF MAYHEM!


NO NEED TO BOTHER, SPACE GHOST!
NOT WHEN MAGILLA'S GUERRILLAS ARE HERE WITH ROUTINE NUMBER ONE--
--THE OLDEST ROUTINE IN THE BOOK!
GA-GOOSH!
SHWEET!
IT'S THE BANANA PEEL GAG!
AIIIIIEEEEEEE!
AND IT WORKS EVERY TIME!
THANK YOU, FELLOWS--YOU'VE SAVED THE UNIVERSE!
FZZHMM!
IT WAS NOTHING -ALL IN A DAY'S WORK FOR--
BLIP!
--MAGILLA'S GUERRILLAS!
OH! HEY, THERE, MR. PEEBLES -- GUESS WHAT I JUST DID!
NOT NOW, MAGILLA--I'M GOING BACK TO BED!
IT'S A GOOD THING I KNOW I'M DREAMING, OR I'D SWEAR MAGILLA JUST SAVED THE WORLD!
THE END!

MANY YEARS AGO, A GREAT THREAT TO DEMOCRACY AND FREEDOM AROSE IN A COUNTRY FAR, FAR AWAY.

CAPITAL CITY

TO KEEP VIOLENCE FROM ERUPTING, BRAVE FIGHTER PILOTS WERE SENT TO SAVE THE REGION— AND THE BRAVEST PILOT OF ALL WAS LIEUTENANT HUCKLEBERRY HOUND.

OH, MAH DARR-LIN', OH, MAH DARR-LIN', OH, MAH DARR-LIN' CLEMENTINE --

HUCKLEBERRY HOUND

-IN-

WAR IS HUCK

WATCH ME HUNT FOR TH' ENEMY'S SECRET WEAPON.

USAF

MATT WAYNE
LI'L OL' WRITER

IVAN BRUNETTI
AND
THAD DORIA
LI'L OL' PENCILLERS

IVAN BRUNETTI
LI'L OL' INKER

PHIL FELIX
LI'L OL' LETTERER

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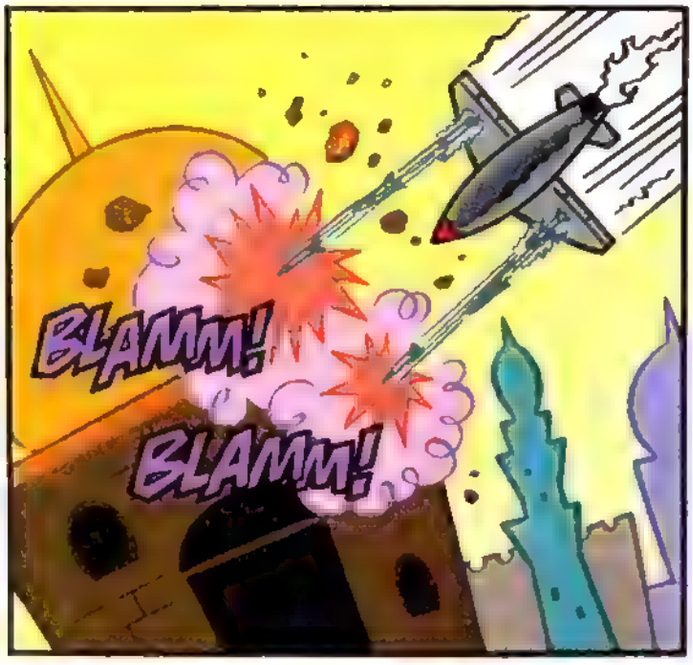
LI'L OL' ASSISTANT

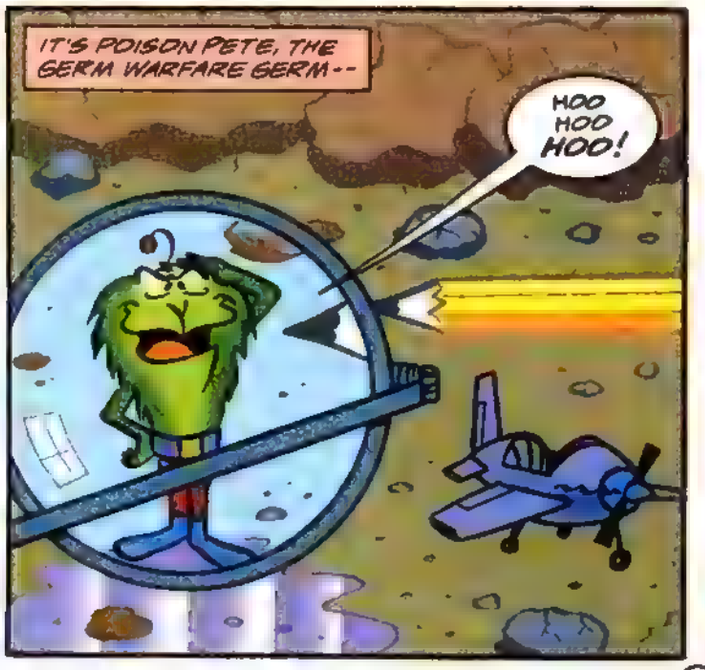
BRONWYN TAGGART
LI'L OL' EDITOR


BLAMM!
BLAMM!

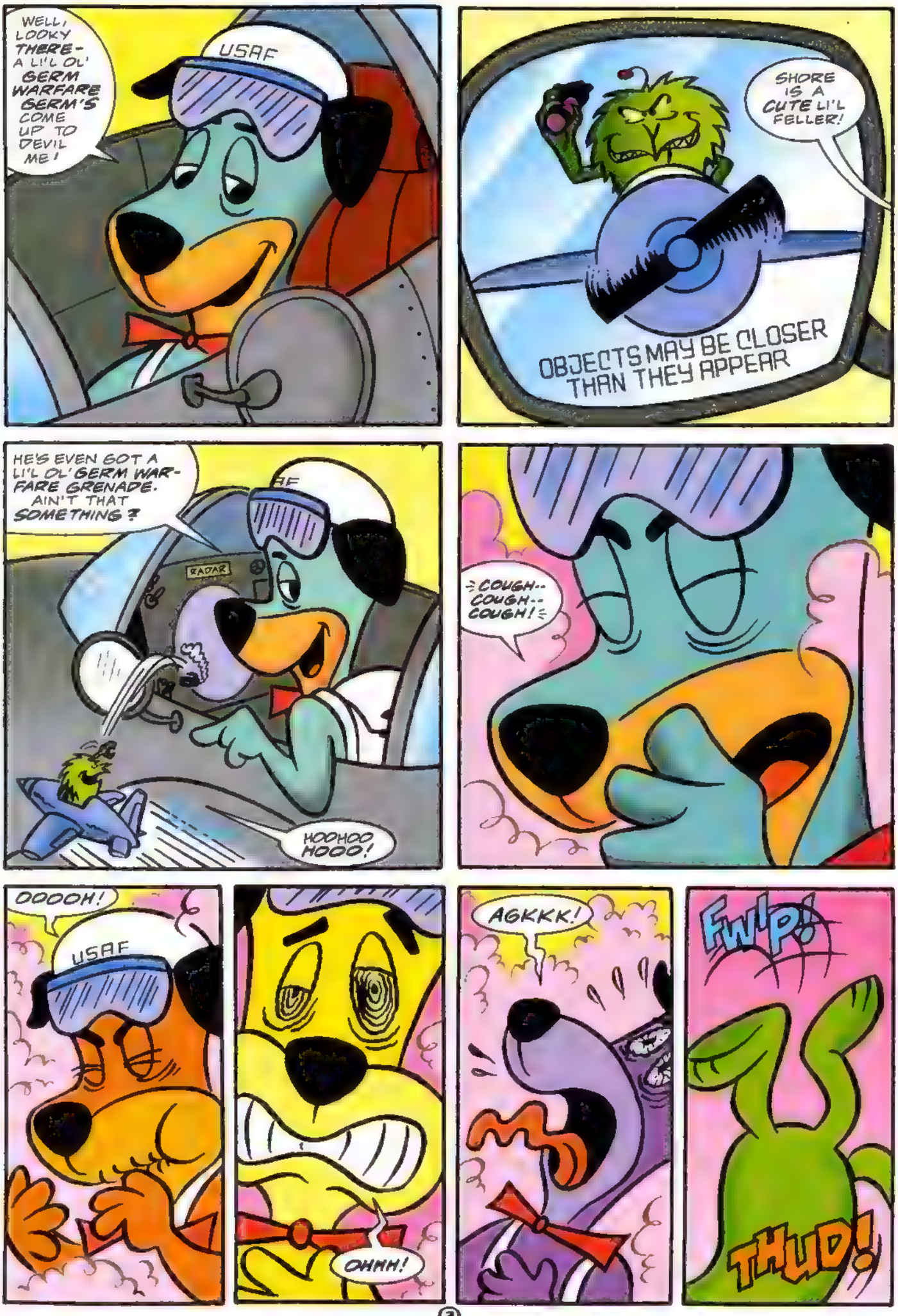
WHY SHUCKS, THERE WEREN'T NUTHIN' BUT BABY FOOD INSIDE! BUT THEM STRAINED PEAS CAN BE MIGHTY DANGEROUS IN A FOOD FIGHT.

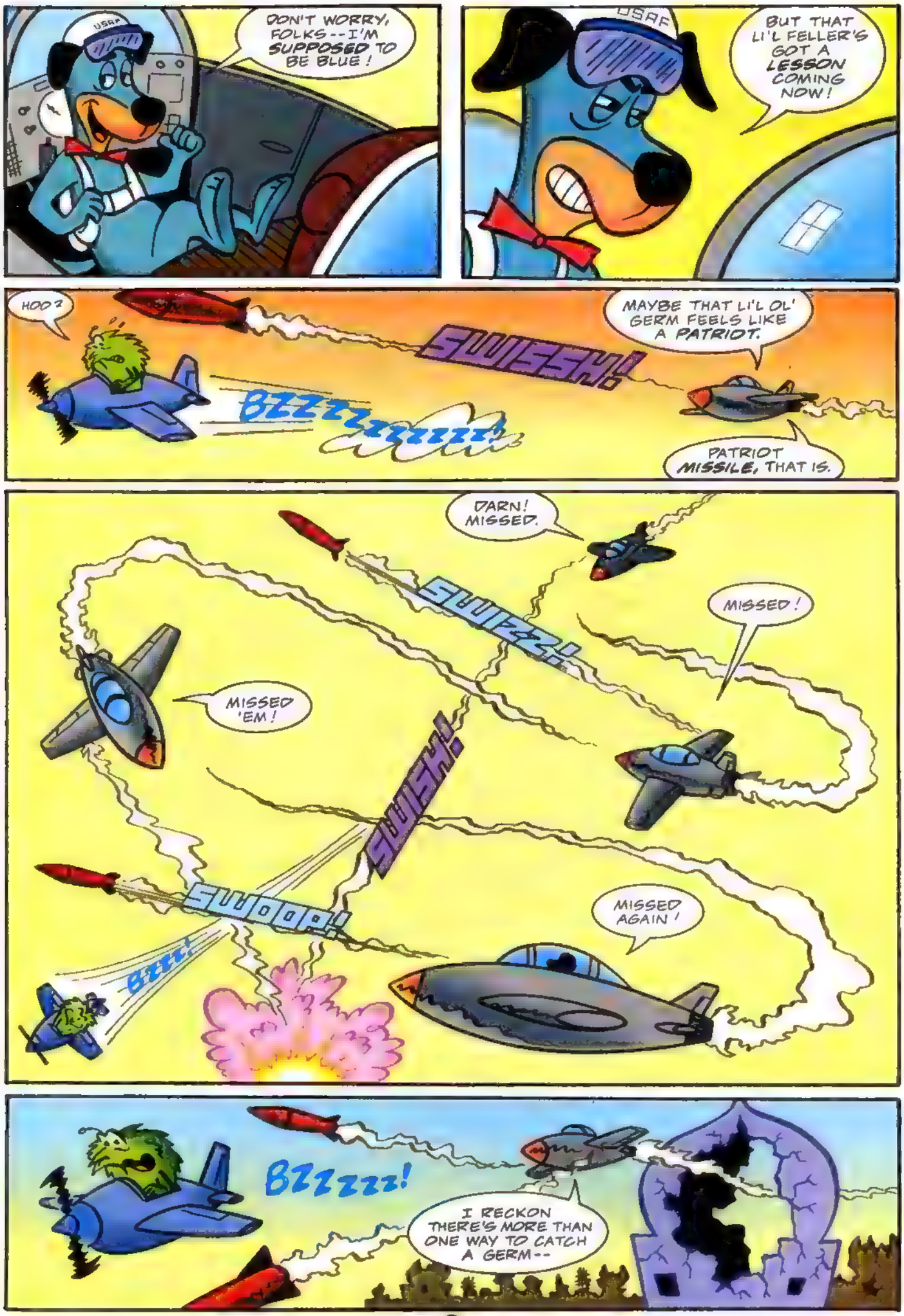
USAF
FACTORIES ARE LIKE A BOX OF CHOCOLATES-- YOU NEVER KNOW WHAT'S INSIDE UNTIL YOU OPEN THEM UP.
DON'T LOOK NOW, MUCK--

--BUT THERE IS A SECRET WEAPON INSIDE!
HOOHOO HOOO!

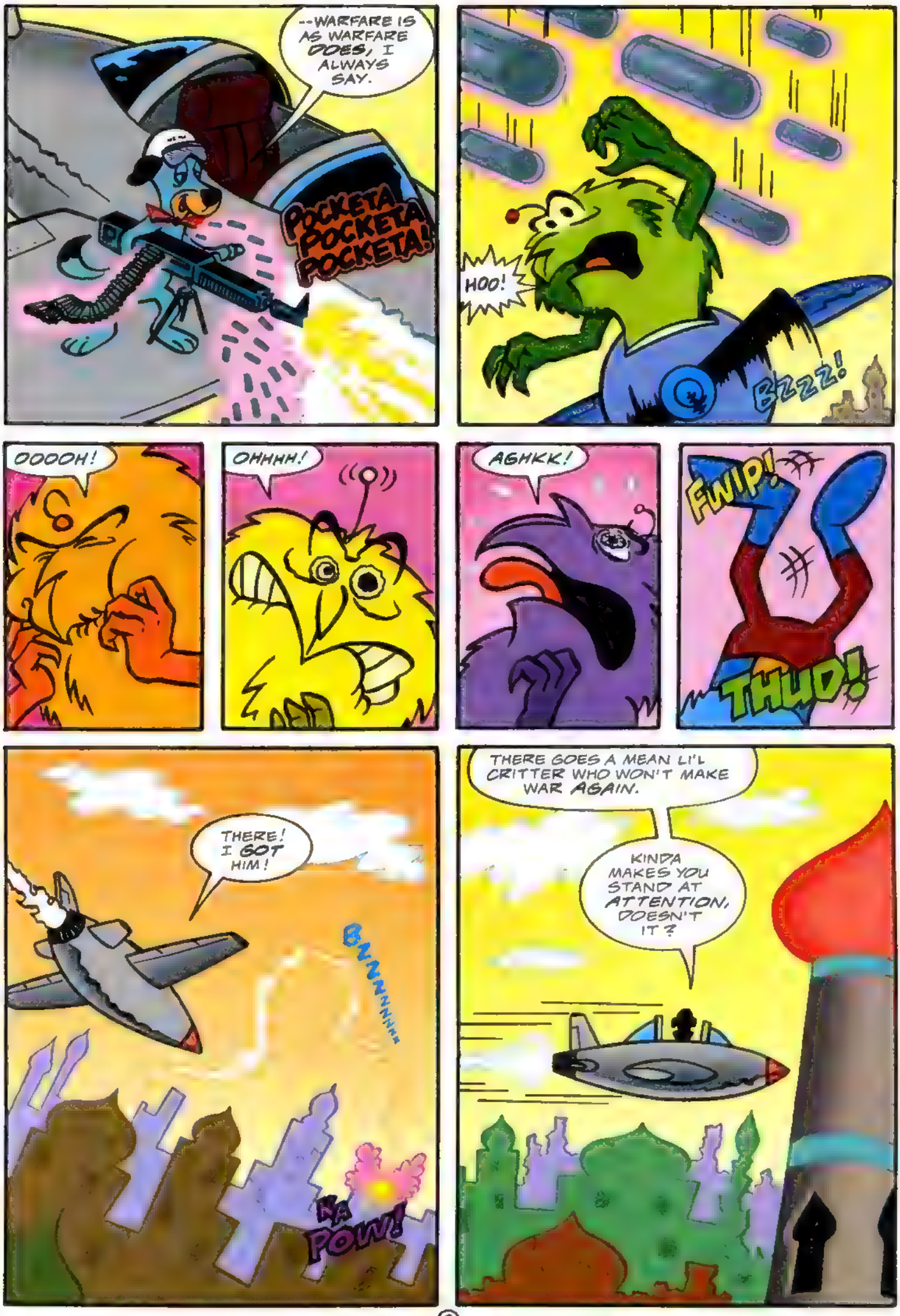

IT'S POISON PETE, THE GERM WARFARE GERM--
HOO HOO HOO!

--AND HE'S PLENTY MAD!
SHLOOLU!


WELL, LOOKY THERE- A LI'L OL' GERM WARFARE GERM'S COME UP TO DEVIL ME!
USAF
SHORE IS A CUTE LI'L FELLER!
OBJECTS MAY BE CLOSER THAN THEY APPEAR
HE'S EVEN GOT A LI'L OL' GERM WAR-FARE GRENADE. AIN'T THAT SOMETHING?
RADAR
HOOHOO HOOO!
=COUGH-- COUGH-- COUGH!=
OOOOH!
USAF
OHHH!
AGKKK!
FWIP!
THUD!


USAF
DON'T WORRY, FOLKS--I'M SUPPOSED TO BE BLUE!
USAF
BUT THAT LI'L FELLER'S GOT A LESSON COMING NOW!
HOO?
SWISSH!
BZZZZZZZZZZ!
MAYBE THAT LI'L OL' GERM FEELS LIKE A PATRIOT.
PATRIOT MISSILE, THAT IS.
DARN! MISSED.
SWIZZ!
MISSED!
MISSED 'EM!
SWISH!
SWOOP!
MISSED AGAIN!
BZZ!
BZZZZZ!
I RECKON THERE'S MORE THAN ONE WAY TO CATCH A GERM--

--FOR INSTANCE, THIS LI'L OL' INCENDIARY BOMB SHOULD DO THE TRICK!
"INCENDIARY"--THAT MEANS IT KETCHES FIRE REAL GOOD--
BOOM
--TOO GOOD. OWTCH!
HOLD STILL, LI'L GERM, AND LET ME MASSACRE YOU!
EEZZZZ!
THBBBB!
RADAR
THAT DOES IT!
I'M SWITCHING TO DEPLETED YEW-RANIUM.
I MIXED SOME NUCLEAR LEFTOVERS INTO THESE HERE MACHINE-GUN SHELLS, 'CAUSE--


--WARFARE IS AS WARFARE DOES, I ALWAYS SAY.
POCKETA POCKETA POCKETA!
HOO!
BZZZ!
OOOOH!
OHHHH!
AGHKK!
FWIP!
THUD!
THERE! I GOT HIM!
BZZZZZZZ
KA POW!
THERE GOES A MEAN LI'L CRITTER WHO WON'T MAKE WAR AGAIN.
KINDA MAKES YOU STAND AT ATTENTION, DOESN'T IT?

OOPS.
BASH!
GOOD THING I GOT MY LI'L OL' PARREY-CHUTE.
YIPE! THAT RADIOACTIVE YEW-RANIUM TURNED THAT LI'L OL' GERM INTO A GIANT LI'L OL' GERM!
HO-HO-HO!
I'LL HAVE TO FIGHT THE FELLER HAND-TO-HAND!
HEEEEE--
HEEEE--
MAN-O-RIFFIC!

--YAAA!
WAK!
HO!
UH-OH.
I RECKON I'LL HEAD BACK TO THE BASE NOW!
ZOOM!
YEOWTCH!
CHOMP!
DON'T FRET, FOLKS. IT'S ONLY 200 MILES TO THE OCEAN--
TO AIR BASE
--AND MAYBE WHEN I GET THERE, I CAN DO SOME-THIN' ELSE--LIKE BUY A SHRIMP BOAT!
HOO HOO HOO!
THE END

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Although we've received a pretty good batch of mail this month, we decided it was time to interview one of our artists, ***Mr. Bill ("Iron Man") Alger.*** *Mr. Alger drew the "Magilla's Gorillas" story in this issue, plus this month's issue of another DC comic,* ***Gross Point.*** *He's also drawn a number of Jetsons stories in* ***The Flintstones and The Jetsons,*** *as well as a bunch of covers, and he inks just as well as he draws. So here's what Mr. Alger had to say:*

▼

Editor Bronwyn: Hello, Mr. Alger.

Mr. Alger: Hello.

B: Why don't you say "Howdy"? Aren't you from Texas?

Mr. A: No, I'm just *living* in Texas.

B: Oh. Okay, how did you get interested in comics?

Mr. A: How did I get interested in comics? Well, now, this interview-type thing, is this supposed to be funny?

B: Not necessarily.

Mr. A: Okay. Well, I read some comics at my cousin's house and started buying them myself.

B: How old were you when this happened?

Mr. A: Around seven. Seven years old.

B: How old were you when you decided you wanted to be a comics artist?

Mr. A: Probably around eight.

B: What made you decide that?

Mr. A: Because... hmmmm... Maybe I'm not very verbose right now. Do you need this interview today?

B: Yeah, pretty much.

Mr. A: Why don't you think of something for me to say?

B: 'Cause I already wrote all the questions. ***You're*** *supposed to say the answers.*

Mr. A: All right, then. I guess I always read comic strips, like *Peanuts* and stuff, and I guess I always used to copy comic strips even before I picked up comic books.

B: So did you draw a lot of comics when you were a kid?

Mr. A: I drew cartoons, but I never drew actual continuity.

B: Rick Taylor, who's colored a lot of your work, says you have a classic cartoon style and he thinks you must have been drawing since the 1930s or '40s. Are you really old?

Mr. A: Um . . . Basically, when I had to train Carl Barks at the Disney Studios, ummm. . .

B: So how old ***are*** *you?*

Mr. A: Do you really have to put that down? Well, you could put that, if you noticed, in the first *Action Comics* there was someone named Alger — that could've been me. I'll just throw out some ideas here, and you can keep the ones you like or make up new ones.

B: Did you go to a special school or take special classes to become a comics artist?

Mr. A: Let me see . . . special schools, hmmm? No, I just sat around and drew. I took art classes in school, but nothing specific for comics. Comics were looked down upon.

B: I know you've worked mostly as a children's book illustrator. Which do you prefer to draw — book illustrations or comics?

Mr. A: Well, of course you know the answer to that — it'll be comics. Comics are better 'cause it's a lot more work and it pays less.

B: I saw that the ***Comics Journal*** *singled out your work as being one of the best things in the Paradox Press* ***Big Book of the Unexplained,*** *but they got your name completely wrong; and then, in Comics Journal On Line, they said they really liked your work in* ***Cartoon Network Presents #3,*** *but they misspelled your name. Does it bother you that people like your work but don't know who you are?*

Mr. A: Hmmm... Does it bother me? You're writing all this down, aren't you?

B: Yep. Do you have any pets?

Mr. A: Yes. I have a cat named Luna. Anything else you want to know about her?

B: No, thanks. If you were going to give some advice to kids who want to draw comics when they grow up, would you tell them to "Draw, draw, draw," like all the other comics artists tell them, or would you have some other advice?

Mr. A: I would say draw draw draw, but also study the history of comics so you can be influenced by all the best artists.

Okay, that's all we have room for this month. Thanks to Mr. Bill Alger for taking the time to talk to us in his funny Texas accent.

BOY, DID WE MESS UP! Andrew Pepoy inked Bill Alger's pencils for the story "Out of the Red and Into the Blue" in last month's issue of *Cartoon Network Presents,* but we forgot to put his name in the credits. Sorry, Andrew!

NEXT MONTH

IN CARTOON NETWORK PRESENTS

Toonami's back again, with more tales of Birdman and the Herculoids! First of all, Amzot is threatened by an immense space dragon, so huge it could be — Zok's mother? Then Birdman becomes a bird in a gilded cage when he's captured by the alluring and aristocratic ornithologist Lady Bird. Look for it next month!

This month's cover was drawn and inked by Mr. Bill Alger himself, and colored by Mr. Dave Tanguay.

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Martial Arts (part three-Kung Fu!)

[Part One of this article appeared in *The Flintstones and The Jetsons* #8, and Part Two was in *Scooby-Doo* #8. In case you missed them, you should know: Asian hand-to-hand fighting styles were developed by Buddhist monks many hundreds of years ago. Today there are *hundreds* of different types of these fighting styles, known as "martial arts." All martial arts are either "percussive" (striking blows with hands or feet) or "nonpercussive" (grabbing, wrestling, and throwing). Karate is a percussive martial art, and it can be either "hard" (favoring strength and power) or "soft" (favoring speed and accuracy), but "soft" karate is *not* wimpy!]

Karate is a particular kind of martial art, and some people think that **Kung Fu** is also just one fighting style, **but they're wrong. Kung Fu** is Chinese for **"skill"** or **"ability,"** and it really means *any* type of Chinese martial art — and there are **lots** of them. Different fighting styles were developed in different parts of China, and many teachers have developed their own special types of kung fu. Kung fu can be a combat skill, or a way to exercise, or even a **performance art!** Some types of kung fu may even use weapons, but most styles just use hand and foot striking — either hard or soft style.

The Shaolin Buddhist monks and nuns who originally developed the kung fu styles paid a lot of attention to the way the human body is put together. They figured out how to get the most fighting power from every muscle by using it correctly. For example, they found that if they pushed air out of their lungs and tightened their stomach muscles just as they delivered a blow, it would give more force to their punch or kick. So what happens when you suddenly push air out of your lungs? You make a noise! **That's why martial artists yell "Yah!" when they fight — it makes their punches stronger!**

The Shaolin martial artists also studied the fighting styles of animals, and imitated them. That's why some of the basic stances (ways of standing and placing the feet) in kung fu are named **horse stance, frog stance,** and **snake stance.** There are special styles of kung fu called tiger claw, eagle claw, white crane, mantis style, and **monkey style** — *that's* the style Magilla Gorilla and his team use in the lead story in this issue of **Cartoon Network Presents!**

Another special style of kung fu, called **Wing Chun**, was created by a Buddhist nun named Ng Mei after she watched a fight between a stork and a rat. Ng Mei was impressed by the way the stork defended itself and kicked at the same time. Based on her training in Shaolin kung fu, Ng Mei developed a new form that favored small, quick movements. In this new style of kung fu a small person with good skills could defeat a much larger person. Ng Mei passed on her new form of kung fu to another woman, Yim Wing Chun, and she in turn showed other people Ng Mei's techniques. Men also learned this style; in fact, **Master Bruce Lee,** one of the greatest martial artists of all time, practiced **wing chun.**

There are many stories about the magical things a trained kung fu master can do, and many great Hong Kong movies that show kung fu fighters flying through the air to deliver crazy kicks and punches. These stories and films are fun, but they're not real. Real kung fu just makes you stronger and braver — **and isn't that amazing enough?**

WHAT'S UP?

By Bronwyn T.